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ABSTRACT

The monograph is intended to demonstrate how the production of a slidetape show can become a multidisciplinary exercise that helps students become creative users of information, rather than passive receivers of information. Career education and audiovisual media instruction are both cross-disciplinary in nature and can be infused into existing curricula, without drastic alterations in instructional plans; the objective: to help youngsters look beyond the production to understand the process involved in putting it together, i.e., the cooperation of individuals who contribute talents and skills to the overall effort. The method has been classroom-tested by the staff of the Yonkers Career Education Project, and is presented step by step in the monograph. In the first phase of the process, students analyze commercially prepared filmstrips to prepare a list of job descriptions for persons who participate in producing them; in the second, the class organizes and produces its own, first slidetape show. The monograph covers materials, script, location, photo editing, graphics, and recording. Proceeding to more sophisticated productions, the monograph describes an illustrative project entitled "Workers in Our Community," and again offers step-by-step suggestions for later student productions, infused with career education concepts such as labor specialization. (Author/AJ)

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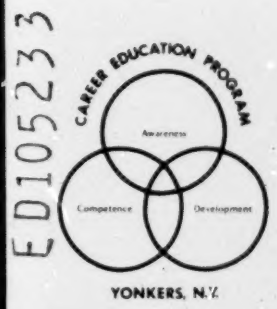

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Career Approach to Media Development: Producing Slide and Slide-Tape Presentations

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THE CAREER EDUCATION APPROACH TO MEDIA DEVELOPMENT

INTRODUCTION

As we move into the Post-Industrial Era our efforts as individuals and as a society will shift from a concentration on the production of goods to a concentration on the processing of information. Dr. Alfred G. Smith, in his Presidential Address to the International Communication Association, explained:

> Today our primary resource is information. Today knowledge is the primary wealth of nations and the prime base of their power. Today the way we trade messages and allocate information is our communication economy.

Perhaps the greatest unrecognized challange to education in the latter half of this century is the preparation of students to develop those talents and capabilities that will allow them to effectively participate in our *communication economy.* The fact is that regardless of the nature of the role a child will eventually play in his or her adult life, and regardless of the job or profession he or she enters, that child must now be tained to be *multi-communicative.* Being literate in print will, of course, continue to be a vital part of a person's communications skills, however, literacy in other means of information exchange will be co-equal. The future will demand of an individual that he or she have the capability of dealing with a wide range of media.

The communications horizon is broadening every day as we develop new technologies for exchanging information; probe new means for improving interpersonal communications; and identify new applications for existing communications techniques. Considering the almost bewildering array of modern communications capabilities, and noting that students are increasingly finding the older means of communication, print, a problem, it would not be unreasonable for teachers to raise such questions as, "Communications and media are so broad. Where do I start?" "My students can barely read. Won't I only add to the problem by asking them to become literate in other media?" "My teaching schedule is already tight. How can I add still more material?" These are hard, practical questions that must be dealt with. We at the Yonkers Career Education Project believe that we can provide some of the answers.

Let's begin by narrowing down our topic of discussion. For our purposes here we can zero in on the *audio-visual* media - - film, slide/audio

tape, filmstrip/audio tape, and video tape. These important media can be used for educational, artistic, or business and industrial purposes. Although there are many technical, perceptual, and theoretical differences among them, they are very much alike in at least one important way. We will get to that similarity shortly. Since slides with audio tapes are the easiest of the audio-visual media for students to learn to produce, this first monograph will concern itself with this means of communication. Once students understand the concepts and techniques presented here, they will be able to progress easily to the more intricate media.

The content of all audio-visual media is print. Slide, filmstrip, video tape, and film productions must all begin with a written plan or script. This is the important similarity they share, *and* this also is the answer to the question that some teachers may raise regarding the problems that some of their students are having with reading or other language arts. When students, or professional communicators for that matter, set out to create an audio-visual presentation they begin with an idea, a pencil, and a piece of paper. The camera shots, the ideas for the visual content, and the actors' lines must first appear on paper before they can appear on film or tape. Therefore, for students to be able to communicate effectively through the audio-visual media, they must first have some facility with the written word. Teachers who desire to improve the language arts skills of their students, or those teachers who wish to extend their students' language skills into new forms of communications, will find that the development of classroom audio-visual media is a useful tool. It is, in fact, the first step toward making youngsters multi-communicative.

We now briefly turn to the matter of fitting media instruction into a busy teaching schedule. Career education and audio-visual media share an important commonality; they are both cross-disciplinary in nature and can easily be infused into any existing curriculum. Regardless of the subject area, a career education/media project can become an integral part of the enrichment activities without requiring teachers to drastically alter their instructional plans. The method for doing this is called *The Career Approach to Media Development,* and has been classroom tested by the staff of the Yonkers Career Education Project. It has worked well for us, and we hope that you too will find it useful and effective.

THE CAREER APPROACH TO MEDIA DEVELOPMENT

PART ONE: BEYOND THE FILMSTRIP

Throughout their school years, students will see hundreds of audio filmstrips that their teachers select to enrich or to visualize curriculum areas. Our objective here is to get youngsters to look beyond the product – the completed filmstrip – in order to understand the process involved in putting that filmstrip together. That process is the cooperation of several individuals each of whom contributed their particular talents and skills to the overall production effort. The vehicle for helping students to become aware of that process will be the slide/tape show. We'll call it simply, slidetape. We recommend the slidetape format rather than the filmstrip/audio tape format because it is easier for students to work with and requires less specialized equipment. A good way to begin is by selecting two filmstrip/audio tape presentations that relate to a current curriculum topics. One of these filmstrips should utilize photographs of *people* as the subjects of the presentation; the other should use *drawings* or *illustrations* as the visual content. These two types of filmstrips will be used as examples of the kinds of productions your class will become involved with.

Introduce your students to the media of filmstrips and slidetape by first showing the filmstrip that uses *people* as subjects. After discussing the curriculum content of the filmstrip with your class, ask your students if they can name some of the jobs that people have to perform in order to make the sound filmstrip. Of course you will have to help them along by mentioning some of the tasks of which they may not be aware. When the list is complete, discuss the requirements and duties of each job. The complete list, with the job discriptions, should look something like this:

Photographers who took the pictures.

Writers who wrote the story.

Artists who did the lettering for the titles, captions, and credits.

Subjects who posed for the pictures.

Sound technicians who record the audio portion.

Laboratory technicians who developed the pictures.

Copy editors who made sure that the narrative was grammatically correct.

Photo editors who selected the best pictures of the many pictures taken for the filmstrip.

A producer who was in charge of the production and made sure that everyone did his or her job.

When the list is complete, have the children copy it into their notebooks. They will use it later on when they select the jobs they would like to do in making a slidetape show. Now is the time to explain to your class that they will be making their own slidetape presentation. You might show them the difference between slides and filmstrips by allowing the students to closely examine a filmstrip and to notice that each picture is in a separate frame. Point out that slides are simply filmstrips that have been cut into individual frames and placed into cardboard slide mounts.

PART TWO: WRITTEN AND PRODUCED BY . . .

Now for the task of organizing and producing your class's first slidetape show. For this initial effort we recommend that you do not assign individual students to perform the various tasks. Allow the youngsters to try their hands at as many different jobs as possible. For the second and subsequent slidetape presentations students can be permitted to "specialize" in one or two areas in order to learn new skills, pursue interests, or use individual talents.

Having established that the class will produce a slidetape show, the first item on the production agenda is selecting a theme or story for the show. This can come from the students, or it can be teacher initiated. The content of the first presentation can be almost anything including an original story written by students or one adapted from a book; a report about some community event; or perhaps an audio-visual essay about the members of the class. Whether you choose one of these suggestions or use one of your own ideas, the content of the presentation should allow each student to appear in the show itself. This helps to increase student interest in the project. The last suggestion mentioned, the audio-visual essay, does permit each child to participate in almost every job involved in making a slidetape show and will therefore be selected as the illustrative example for explaining the process.

If you elect to use the audio-visual essay show, you would ask each member of the class to write a brief statement about something he or she likes to do or perhaps doesn't like to do like playing baseball; eating ice cream; coming to school in the morning or going home in the afternoon; working out a math problem; drawing a picture; reading a

book - - anything. When these statements of approximately 50 words are written, ask each student to think of a photograph that could be taken of himself that would help to visualize what they have written. Then have them write out these ideas for photos. Now you would explain that each child in the class will take two pictures of another child in the pose or setting they have described. The reason for taking two pictures is so the subject can select the picture he or she likes best. When the photos are developed and returned, each child will select the picture he or she wishes to include in the slidetape show. The statements they've written will be read by the students and tape recorded and played back while the slides are being shown on a screen.

After the students have been made aware of the nature of the show they are going to produce, they are then invited to participate in the pre-production planning which essentially consists of making a list of needed materials; writing a script; deciding where the pictures will be taken; selecting a quiet place to record the audio portion of the show; deciding on the types of graphic materials to use; and explaining the various roles the children will play in making the slidetape show.

MATERIALS

Before having your class develop a list of materials needed for making a slidetape show, let them view the filmstrip/audio presentation again. The objective here is to have them jot down what they believe was needed to make the presentation. You'll be surprised at how many of the production materials they will be able to identify. Of course, you will have to help them a bit in putting together the final list because a few of the more subtle items will escape them. Among the materials that will appear on the list are:

An Instamatic or other simple camera capable of taking transparencies.

Sufficient film for taking two pictures of each child as well as pictures of the graphics (titles credits, etc.) Be certain to buy only film that is processed for making slides.

Flashbulds for pictures taken indoors.

A tape recorder.

Audio tape.

A clicker or electric buzzer to indicate the change of a slide. Do not use a bell or chime as they tend to resonate for several seconds and thus interfere with the audio. If your tape

recorder has the capability of recording a pulse directly from the machine, the clicker or bell will not be needed.

Several large sheets of drawing paper for doing the credits, titles, etc.

Crayons, pencils, color markers, water colors, etc.

THE SCRIPT

A script, whether for a film, TV program, or slidetape show, is essentially a device for associating visual ideas with such audio material as narrative, dialogue, special sound effects, or music. It is also a method of sequencing events that occur within the presentation in order to give continuity to the story or theme. Finally, a script of any audio-visual medium is a means of communication among the various people involved in working on the presentation. Through the script the writer provides the actors with their lines; offers the cameramen suggestions for camera angles and shots; helps the artists and set designers create the appropriate setting in which the action is to take place; and communicates necessary information to the director, lighting technician, and audioman. Scripts can be complicated. However, once students understand the process of writing a simple script for a slidetape show, they will be able to progress easily to the kinds of scripts used in the more sophisticated audio-visual media.

The format for the slidetape script is a sheet of paper divided in half the long way. The left side is headed VIDEO, and the right side, AUDIO. The video side is a sequence of numbered descriptions of the pictures that will make up the visual content of the show. The audio side consists of correspondingly numbered paragraphs that contain the narrative, dialogue, or sound effects that accompany each visual. A good way to explain this type of script to your students is to give them mimeographed copies of a sample script. You might want to use the following one for this purpose.

VIDEO	AUDIO
1. FOCUS (letters in 5 different colors on a white background).	1. ..... (Broken line indicates no audio.)
2. START TAPE.	2. ..... Pulse or buzzer after 4 seconds.
3. Title: MEET THE STUDENTS OF CLASS 5-A.	3. ..... Pulse or buzzer after 4 seconds.

4. WRITTEN AND PRODUCED BY CLASS 5-A, MADISON ELEMENTARY SCHOOL.	4.	..... Pulse or buzzer after 4 seconds.
5. Photo of Debbie Smith wearing a baseball hat and swinging a bat. Picture shows background of softball field.	5.	Hi, I'm Debbie Smith. I've always liked to play baseball, but none of my girlfriends can play ball and the boys wouldn't let me play ball with them. This year I'm going to try out for the Little League. (Pulse or buzzer)
6. Photo of Joey Green in his catcher's mask. He is crouched behind home plate.	6.	My name's Joey Green and I'm a catcher for the Little League team. I don't want girls on the team beacuse they can't play as good as boys and they only get in the way. (Pulse or buzzer)
7. Photo of Caren Jones in the school library. She is taking a book from the shelf.	7.	My friends call me Carrie, but my real name is Caren. I like going to the library and reading books that tell about horses. I don't have a horse, but maybe someday I will. (Pulse or buzzer)

Number 8 through whatever number would allow all the students in the class to be represented in the show and would continue in a similar manner. Let's say there are 25 children in this class and therefore the final slide of a child would be 29. The 30th slide would then be:

30. THE END (letters written in one color on a yellow background).	30.	.....

Having shown your students a sample script and discussed with them the requirements for writing it, namely that they must think of-a picture or photograph and then associate a brief narrative with it, hand out index cards and have the children divide them down the middle and head the left side VIDEO, and the right side, AUDIO. These index cards will be mini-scripts. Next, have them re-write on the cards the idea that they have for photos of themselves. However, this must be done in the third person. Then, on the audio side, have them re-write the brief statement they have written about themselves. Here you can explain that they've just done the

job of script writing. Now, have the students exchange the cards with a neighbor who will check the *narrative* for any errors in grammar. That's the job of the copy editor. When this is done, collect the cards.

The class as a group will now decide on slides one through three, the FOCUS, START TAPE, title, and WRITTEN AND PRODUCED BY . . . , slides, and the THE END slide. The decision they will make will involve the style of lettering, colors, and designs that will appear in the art work that will later be photographed. When this decision is made, the information will be written on index cards. Your job now is to make a master script of the index cards, mimeograph it, and pass copies out to the students. Now they have a written plan for their production.

LOCATION

To add variety and interest to the slidetape show, try to have the children photograph each other in as many different locations as possible. Of course the locations should relate to the content of the narrative and conform to the visual content they've suggested. In addition to those shots that can be taken in and around the school, you might allow some of the youngsters to take the camera home after school in order to photograph each other while engaged in some non-school activity like delivering newspapers or attending a Scout meeting. It is important to stress the importance of not taking the two pictures from the same angle. Suggest that the photos can be close-ups, that is, pictures that show only the head and shoulders; medium shots that show the subject from the waist up; or long shots that show the subject's entire body and a good bit of the background. Here you can point out that they are engaged in the occupation of photography and that professional photographers try to make their pictures interesting by attempting to tell you something about their subjects. This can be illustrated by using magazine photographs as samples and discussing how the photographer used his camera to convey a message about his subject. Was the subject happy? Did the subject seem to like what he was doing? What is the photographer's reason for taking this picture? How does the background help you to understand something about the subject? Questions like these will help students to start thinking about some of the things that photographers take into account before they snap the shutter.

PHOTO EDITING

The job of the photo editor working on a slide or filmstrip production is to select the photographs that he or she thinks will best convey the message that the presentation deals with. This type of work is not dissimilar to the work of a film editor who selects the best footage for a moving picture, or to that of a TV director who views several monitors which have pictures coming from the studio cameras and picks the one he thinks should go out over the air. In a very rudimentary way, your students will be doing this job when they select one of the two pictures of themselves that they want to include in their own slidetape show.

When the photos are developed and returned, and before you give the children their slides, discuss some of the things to look for in the picture they will select. Is the picture clear? Is the composition of the picture, that is the relation of the subject to the background, good? Does the picture convey the feeling about themselves they wish to share with the audience? Now, distribute the pictures to the class. A word of caution: be sure to tell you students not to touch the transparency itself, only the cardboard mount. Your students can view the slides through inexpensive viewers that use sunlight or room fixtures as their light source. These viewers are a must if you plan to do a few projects involving slides. They cost less than two dollars each, and they are practically indestructible.

When the children have selected their pictures, have them write their names on the back of the cardboard mount. On the front of the mount they will write the sequence number of their slide. This number can be found by referring to the script to learn what their position in the presentation is. Point out that sequencing is an important job done by the photo editor. If the pictures are not in the correct position, they would not coincide with the audio and the whole show would make no sense.

After you've collected the pictures, check them to make certain they have the right numbers. Put them in the slide tray leaving space for the FOCUS, title, credit, and THE END frames. We'll get to those slides next.

GRAPHICS

Unfortunately, not every student can participate in the making of the graphics. There are just too few of them. The best way we've found to handle this end of the production is to select two or three students who are good in art and have them do the graphics during their regular art period.

The graphic material should be done on the largest sheets of paper you

have available. If the sheets are too small, the camera will pick up a lot of the background. This problem can be handled to a degree by taping the completed art work to a large white wall, or by centering the art work on a large piece of colored paper that will photograph as a border.

Begin this phase of the production by deciding with the artists on the type or types of lettering they wish to use, unless of course that has already been specified in the script. Each of the graphic slides can have the same or different lettering styles. Actually varying the style of lettering adds a degree of visual variety. The letters themselves can be done in one color or in several colors. Designs can also be worked in with the lettering.

Before starting the actual lettering, be sure to have the artists leave a margin of an inch or two all around. The letters should first be sketched in pencil and then colored in. Watercolors or color markers are best for this. Crayons are okay, but when magnified through the projector lens they tend to give uneven coloring.

When the graphics are done, the artists should have completed the following:

1. FOCUS
2. START TAPE
3. A TITLE FRAME
4. A credit frame saying WRITTEN AND PRODUCED BY . . .
5. THE END

All that needs to be done in order to wrap up the visual production phase of the slidetape show is to have students photograph the graphics. We recommend that you take two photos of each graphic, and that you allow different students to take each picture. In this way you are more likely to get at least one useable picture of each piece of art work. We also recommend that these pictures be taken indoors using flashbulbs. When instructing your students in how to take pictures of the art work, be sure to explain that the entire sheet of paper must be *centered* in the viewfinder, and that the words whould not extend outside the framing indicator inside the viewfinder.

With the last click of the shutter on the THE END graphic, the visual production phase is over. Now the class goes into the audio recording business.

PART THREE: RECORDING. PLEASE DO NOT ENTER

We won't tell you that recording the narratives for the first few slidetape productions will be a piece of cake. It will be frustrating. Each recording session will have its share of petty annoynances such as missed cues, word fumbles, errors in sequencing, and a half dozen or so others. However, the final products and the personal satisfaction you and your students will receive from each presentation will more then make up for the frustrations. Then too, the problems will occur less and less frequently as your students become more accustomed to the techniques of audio recording. The problems though will never totally disappear. That's to be expected. Even professional actors, announcers, singers, and broadcasters have their bad days and make one mistake after another. Point out to your children that the commercials they see on TV or hear on radio, or the narrations that accompany films, filmstrips, and TV shows often required several tries before a satisfactory recording was produced.

For this first slidetape production we will use a rather simple method of recording. You, the teacher, will be the sound technician and handle most of the operation. The important thing is that you explain each step of the recording procedure to your class so that they will have some background when they start to record their own material.

The primary consideration in recording for an audio-visual presentation is that the audio material is in the proper sequence. Have your students circle their parts on their scripts, and then rearrange their seats in class according to their place in the sequence of the presentation. Now they know who the are supposed to follow. Give them a few minutes to read their narratives over several times to themselves, then, according to the script sequence, have each child read his or her material out loud. You, of course, should make suggestions regarding reading speed, clarity, and expression. When each child has had an opportunity to read aloud once, have them come to your desk and read aloud again as you tape record each one. Play back the tape of each child and let them pick out their mistakes.

The children are now ready for a run-through of the recording procedure, which involves the following:

1. Select a quiet room. That is, one that is free from outside noises. On the door put a sign that says, RECORDING. PLEASE DO NOT ENTER.
2. Place the tape recorder on a table situated as far from the door as possible. This will help to minimize outside noises.

3. Try to use a mike that has a stand. A hand-held microphone will pick up a lot of noises, and besides you'll need both hands for giving directions and sounding the buzzer.
4. Place your buzzer or clicker at a 45 degree angle to the microphone, and your copy of the script behind the microphone. You will be sitting behind the microphone.
5. Have your children form a line according to their place in the sequence of the presentation in front of the table. Suggest that they wear sneakers or remove their shoes. This will cut down on the "moving-around" noise.
6. Synchronize the tape with the first four slides by pushing the record button and allowing four seconds of silence followed by a click or buzz for the START TAPE slide; four seconds of silence and a buzz or click for the title; and four seconds and a buzz or click for WRITTEN AND PRODUCED BY . . . The next slide will be the first child reading his statement.
7. Count two seconds after the buzz and then point to the first student. This is his cue to begin reading. Follow along with him to avoid buzzing or clicking before he finishes. When he has finished, gesture for him to step to the side. Buzz, wait two seconds, and then cue the next reader. This procedure follows through until every child has read.
8. After the last child has read, buzz or click to signal the advance to the THE END slide. That's it!

We recommend that you go through this process two or three times before doing the actual recording. If a child makes an error, or if some outside noises are evident in the room, back the tape up to the last buzz, push the record button and re-cue the reader. Try not to do this too often as the starting and stopping of the tape recorder does show up as noise in the recording. We also suggest that you use a fresh tape for recording the final product. This will assure you that unexpected bits and pieces of the rehearsals do not appear in your sound track.

PART FOUR: THE GALA PREMIER

Your students have worked hard to put together their first audio-visual presentation. In recognition of their efforts, why not make a special event of the first showing of their production. This can be done simply by inviting members of the administration and faculty to your room or more elaborately by sending invitations to parents and other classes. We have found that parents, teachers, and administrators are often amazed at the quality of student produced audio-visual media.

However you choose to arrange your gala premier, you and your students will enjoy watching and listening to this slidetape show several times during the school year, and it will serve to motivate your students to become involved in more sophisticated and creative media projects. The next few pages offer suggestions for such projects.

THE CAREER APPROACH TO MEDIA DEVELOPMENT: SPECIALIZATION OF LABOR

As you proceed to more sophisticated slidetape productions, you may consider allowing your students to "specialize" in two or three phases of production. This is a good way to help children develop their artistic, writing, administrative, and other talents. However, students *should not* be encouraged to overspecialize. These media projects are, after all, learning experiences and they should learn at least basic skills in several areas. This is necessary if they are to truly become multi-communicative.

The project that will concern us for the next several pages is far down the celluloid road from the rather simple production just discussed. Again we will be developing a process that can be applied to slidetape productions regardless of the content area. The project that will be used for illustrative purposes is merely an example of how this process works, and is based on an actual slidetape production put together by the students in a fifth grade class in a Yonkers elementary school. The presentation is entitled *Workers in Our Community* and involves double ended career information input: one end being the use of division of labor in making the slidetape, and the other being awareness of the various economic functions of the community.

INTRODUCING THE PROJECT

The concept of the specialization of labor is central to working through this process. Students should be made aware of the fact that very few products today are made start to finish by one person, but that they require the uniting of the efforts of several different individuals working toward the same goal. Explain to your class that they will be divided into production groups, and that each person must contribute his or her effort to the total project in order to complete this slidetape show. Empahsize that it is only by individual responsibility for a particular task that the group can work.

NEW PRODUCTION ROLES

Earlier we mentioned that one of the filmstrips selected as an example of the product the students will produce should be one that utilizes illustrations for its visual content. Show this filmstrip now. It will be obvious to your students that artists played a much bigger part in this production than in the one using live subjects. This is a good springboard for discussing how different production roles are more or less important depending on the nature of the project, and how certain productions require different types of workers. For example, some audio-visual productions may require researchers or interviewers to gather the information the writers use in putting together a script. And as a production becomes more complicated, there is a greater need for administrative workers, like producers, who make certain that all the jobs are done on time. And there is also a need for directors, like art directors who see to it that the right visuals are produced, and audio directors who are responsible for handling the recording session. If the presentation involves a dialogue rather than a narrative, several people may have their voices recorded for each frame. And of course there will be a need for a person to act as audio technician to handle the tape recorder and make certain that the buzz or pulse is correctly inserted. We will explain each of these roles, plus the one's you are already familiar with, as we take the production steps one by one.

WORKERS IN OUR COMMUNITY

The *Workers in Our Community* project involved having students collect information about various economic functions performed in the community; processing this information through the written and visual arts; deciding on a media format for presenting the information; and producing the slidetape show. The project sequences out as follows:

STEP 1. Students were told that they would be taking a walking trip through the community near the school in order to see and talk to the storekeepers, clerks, police and fire officers, cab drivers, and other people who sell goods or perform services. They were also told that their trip was special because the information they learned would be made into a slidetape show and shown to other children in their school so they too could learn something about community workers. But before this could be done they had to have some way of gathering and storing information. This would be done through an interview questionnaire consisting of four

or five questions they would ask the various people to whom they spoke. The class as a whole made up the questionnaire.

STEP 2. Before taking the walking trip, the students were told that each person in the class would have an important role to play in producing the show. In addition to the production jobs they had already learned about, some new jobs would be added such as the reporters who will interview the community workers; the artists who will draw pictures of the people and places they see during the trip; the producer (or producers) who will make certain that everything is done according to plan; the audio director and audio technician who will handle the recording session; and even a musician or two to play guitar, piano, or other instrumenents during the time the title and credits are being shown. These, and the other jobs, would have to be applied for. That is, the students would have to select two jobs, a first and second choice, and write why they thought they should be "hired" for these positions. The teacher, of course, is the personnel officer who makes the decisions.

STEP 3. This is the walking trip. The entire class goes along, but the reporters ask the questions and jot down the answers. The artists are told to keep their eyes open for interesting ideas for pictures they could draw.

STEP 4. Upon returning, the reporters hand over the interview forms to the writers who begin to put together a script that includes suggestions for visuals as well as the narrative. In our experience we have found it best if the teacher works with the group of writers in a kind of small group situation. Writing a script is no easy task and the teacher's presence is required. Rather than detail the procedure for doing this type of script, we include the following sample from an actual student production.

VIDEO	AUDIO
1. FOCUS	1. .....
2. START TAPE.	2. .....
3. Title: WORKERS IN OUR COMMUNITY.	3. Guitar music. (Buzz after 4 seconds.)
4. Credits: PRODUCED BY (names) WRITTEN BY (names)	4. Guitar music. (Buzz after 4 seconds.)

5. Credits: ART WORK BY (names) PHOTOGRAPHY BY (names)	5. Guitar music. (Buzz after 4 seconds.)
6. Credits: AUDIO DIRECTOR (name) AUDIO TECHNICIAN (name)	6. Guitar music. (Buzz after 4 seconds.)
7. Credits: REPORTERS (names)	7. Guitar music. (Buzz after 4 seconds.)
8. Credits: NARRATED BY (names)	8. Guitar music. (Buzz after 4 seconds.) Music stops at the sound of the buzzer.
9. Picture of the outside of the Bryn Mawr TV store.	9. This is the Bryn Mawr TV store. They fix televisions, radios, and stereos. It is not a very big store, but it is good enough. (Buzz.)
10. Picture of Arnie, behind the counter.	10. This is Arnie. He owns the store. Arnie uses a soldering iron to fix wires. He uses a vacuum tube voltmeter to test tubes. Arnie had to go to the R.C.A. Institute to learn how to do his job. Arnie thinks that both men and women can do this work. (Buzz.)
11. Picture of TV sets.	11. All of the TV sets he fixes come out good.

The rest of the slide visual and narrative materials follow along similar lines.

35. THE END . 35. .....

STEP 5. After the script is written, and enough copies made for each class member, the producers set up a schedule for the remaining tasks. Meeting in a small group with the teacher, the producers set dates for the completion of the art work, photography, and recording. They make lists of materials that will be needed, and they make certain that things happen according to schedule. It is recommended that the

producers post target dates on the bulletin board so that class members can refer to them.

STEP 6. The artists do their drawings according to the visuals called for in the script. These drawings, as well as the credits, titles, and other lettered graphics, should be produced in the same manner as described in the previous section.

STEP 7. When the drawings are complete, they, along with the lettered materials, are photographed. If finances permit, take two pictures of each visual and allow the photographers to act as photo editors and select the best ones for inclusion in the show. Again, the procedure used here follows along the same lines we discussed earlier.

STEP 8. After the narrators have been assigened their parts (you may have one child read an entire sequence, or you may have different children read for each slide, – in any event, try to limit the number of narrators to 3 or 4), rehearse with them several times during the production period. The last two rehearsals should be under actual recording conditions, with the audio director, audio technician, and musician, if there is one, present and doing their jobs.

STEP 9. The procedure for recording the sound portion is as follows. If you are using a musical introduction, whether from a record or played by a student, allow four seconds of music for the title slide, and four seconds for each of the credit slides. While the music is being recorded, have the audio technician buzz or click every four seconds. The music stops with the last buzz that would indicate advancing to the first slide of the show.

For recording the narrative, have the narrators sit on the two sides of one corner of a table. In this way they will all be near the microphone. If you have a tape recorder that allows you to plug in two mikes, that's even better. In this case, have the narrators sit along one side of the table with two of the students sharing a mike. (For two or three dollars you can purchase a Y-plug that will permit double mike input. These are available at any audio supply store.) The director will sit opposite the narrators. It will be his job to cue them after allowing two seconds after the buzz. The director will also cue the audio technician to use his buzzer. It is important that the audio director reads along with the narrators to make sure they haven't skipped a word or two, and to make sure that his cue to buzz doesn't occur until the narrators have completed their lines. It will be the

audio technician's job to back up the tape in case the director calls for a retake.

Don't expect the recording session rehearsals to go like clockwork for the first few attempts. However, with patience and perseverance, this slidetape production will really be a piece of work you and your students will be proud of.

OVERVIEW

The single most often used word at the Yonkers Career Education Project is *infusion*; the process of mixing new information in with existing curriculum so that the two become not a new subject, but a new perspective. In this first media monograph we have tried to show how the production of a slidetape show can become a multi-disciplinary exercise in helping students to become creative users of information rather than passive receivers of information. This is perhaps one of the most urgent goals of modern education. The students we train today, according to Mr. Dan Lacy, author of *Freedom and Communication,* will:

> . . . spend far more of their waking hours reading books, newspapers, and magazines, listening to radio, and watching television than in any activity save maintaining a home or making a living. Their working hours as well will increasingly be devoted to using one or another of these means of communications. How effectively they read and listen and watch will determine the usefulness of their work, the rightness of their politican decisions, and even the maintenance of their own integrity. Yet very little of our educational effort is devoted to training them to carry on this continuing self-education or even to convincing them that it is important.

Essentially what Mr. Lacy is talking about is making young people into astute consumers of information. We believe that they will be better consumers if they have a knowledge of how, and by whom information is processed. Future media monographs will deal with other media formats at several academic levels.

In areas outside media, such concepts as the specialization of labor offers students a useful tool for human organization that they will utilize many times over in their adult lives whether at work or in family, community, or social environments. We also hope to demonstrate how content area material such as creative writing, spoken English, visual art and other curriculum items must be drawn together in order to accomplish

a goal. In this case it was a slidetape show, but it could be any objective that youngsters will work toward. With this realization, students may see a greater relationship between what they learn in the classroom and what they will have to know in order to cope with the outside world in the broadest terms, and with their own worlds in the most personal terms.

We, in Yonkers, believe that the infusion philosophy of our Career Education Project is an effective and academically viable way of unifying the student's educational experience with his or her present and future life experiences.